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SILK AND WOOL CREPE SMOCK



Hand-dyed silk and wool crepe was
used by the weavers for this robin's
egg green smock. It is embroidered in
green, blue and rose hand-dyed wool.

NEW MATERIALS FOR SPRING

Calico Patterns in Indestructible Voile
Regarded Foremost Among the
Novelty Goods.

That the use of silk will probably
continue to hold its place is evident
from the fact that both the gingham
and the calico print patterns are be-
ing copied in silk, states a writer in
the New York Herald. Some of the
novelty silks are simply fascinating.
One called dew-kiss is a rough wavy
silk with a great deal of shimmer, and
is carried out in blended shades very
strikingly. One combination is blue
and gold color and is very successful.
To be poetic, it looks very much like
sunset on rippling blue water. Kunst
kuma is another good-looking fabric,
slightly heavier than the one previous-
ly spoken of, and very much on the
same order.

A madras crepe plaid features the
patterns which we usually associate
with ginghams and does it in a most
interesting way. For sheer novelty
however, calico patterns in indestruc-
tible voile must be mentioned as first
and foremost. The idea is decidedly
quaint and the patterns are still more
so—little knots of rose-colored flow-
ers on gray backgrounds and other de-
signs dear to the hearts of our grand-
mothers. These fabrics will all find a
place in the wardrobe being planned
for the South, for while sport clothes
hold first place there are other oc-
casions when what might be known as
the afternoon frock for country wear
is an absolute necessity.

As to the subject of colors the most
brilliant shades will be reserved for
sport and the subdued shades to which
several seasons have accustomed us
will prevail for other occasions.

Of course white, which was creep-
ing back into favor last season, will
still be popular and deservedly, as it
makes such a brilliant background for
a touch of vivid color.

USE OF FRINGE ON A FROCK

Charming Border Treatment is Easily
Produced, Affording Most Clever
Arrangement.

It took some one of a decidedly un-
conventional turn of mind to put
fringe on a frock and not use it fringe-
wise, says a correspondent. The re-
sult was very decidedly to the good
and the means surprisingly simple.

You see the effect was that of large
fluffy silky shells, and they made the
most charming border treatment ever.
The fringe was treated this way:

Lengths sufficiently long to make
generous spirals were cut and applied
spiral fashion with widely separated
"invisible" stitches along the border
of the fringe, which, of course, was
perfectly plain, neither knotted nor
twisted. After that each strand of
the fringe was looped, or turned under
itself and the end stitched securely
to preserve the loop. Thus you see
the effect was a soft spiral of loops.
Chenille fringe would be delightful to
work with this way, and perhaps a bit
easier than the more "stringy" kind.
Nor is there any artistic reason for
not using two colors of fringe, deli-
cious blue, for instance, and black
placed alternately.

SOME LATE STYLE HINTS

It is said the very latest New York
fad is dresses of sateen. They bid fair
to be even more popular than were
the calico ones of last summer.

Monkey hair hats, though quite the
thing in Paris, are said to be unbecom-
ing to many women, especially to those
with very light or gray hair.

Brown, in a soft, dull tone, is a
strong rival of black for evening
frocks. There is hardly an evening
frock, however, but that shows at least
a touch of black.

A smart new style is the slip-
on blouse with apron front, adorned with
darling little pockets and wrist-length
bishop sleeves set into large armholes.
A narrow sash girdle holds the blouse
in about the waist.

Fur Vests.

Some of the new velvet suits show
vests of fur, of the shorter sorts, like
squirrel or beaver, that button off the
ten tight up under the chin.

Furs From Top to Toe



Never was such a furry winter! No
matter whether milady lives down on
the Gulf of Mexico or up on the Cana-
dian border she insists upon furs of
some sort and wears them regardless
of the thermometer. One might think
we were finally looking to the Esqui-
maux for style inspirations, but a coun-
less Paris probably set the pace in
furs. When even the meager allow-
ance of coal that French women
make out with was denied them, they
enveloped themselves in furs of all
sorts.

Real utility furs for cold climates
make a story by themselves. There
are short and long coats and coats
of all sorts of skins from undyed
muskrat up to fine mink and sable.
All the short-haired furs are requi-
sitioned for these most comfortable
garments. But the most universally
popular furs are in smaller pieces,
wide scarfs, small capes, single skins
worn as scarfs and combination gar-
ments, like cape-scarfs and cape-coats
that are having a great vogue.

A pretty cape of caracul is shown in
the picture here. It is made in any of
the popular furs with good effect and
often the shawl collar is of a different
kind of fur than the body of the cape.
Upward curving scallops at the bot-
tom add to the gracefulness of this
little wrap, the curves gliding up at

each side until the cape shortens to
elbow length over the arms.

The hat worn with this cape is a
"blue devil" turn of satin with a band
of fur about it. Hats, neckpieces and
muffs to match are very chic. The
chances are if we could see this lady's
dress as well as her cape we would
discover a band of fur about the bot-
tom of the skirt for nothing could be
smarter than fur from top to toe.

Julia Bonnelly

When Applying Rosebuds.

Not everyone knows the trick of ap-
plying rosebud trimming on a boudoir
cap successfully; at least when the
roses and the elastic coincide. There
are conscientious sewers who don't
believe in omitting a single stitch.
Their caps usually lack that easy snug-
ness, and the charm of studied care-
lessness. If you are one of those
conscientious sewers, without a really
successful cap to your credit, try this:
Cut your silk elastic a comfortable
head size first. Then conceal it with
the rosebud trimming. Finally, the
trick of successful "giving" is the sim-
ple trick of merely tacking the elas-
tic in four places, equally spaced
around the cap.

Late Winter Hats Foretell Spring



Here are three hats, non-committal
as to class in which they are to be
worn, so that they may spend their
days against a background of palms
and flowers, or fit in with another of
snow. Being late winter models they
babble of spring and show which way
the millinery wind blows, although
there is not a straw among them.

One of these alluring bits of head-
wear, calculated to coax the price of
an extra-late winter hat out of almost
anyone, is made of crepe georgette in
a lovely pastel shade of pink. It is
a small hat, leaving the shape covered
with folds of crepe fastened to it with
long, crosswise stitches of heavy silk
thread. Its facing of black panne vel-
vet makes a wonderful setting for a
youthful face. Just as we are about
to make up our minds that this is a
spring hat our eyes light upon a small
cluster of velvet fruits at the front
which sets us to speculating—just put
there for that purpose no doubt.

A lovely black velvet hat, broad
brimmed and bordered with a fringe of
curled ostrich, proclaims the return of
the most beautiful feather as a ruler
in the realm of fashion. And since
black velvet makes its appearance at
all seasons, this hat will be at home
anywhere. Every woman who is con-
templating a new hat just now will

give this one consideration. The big
black hat knows nothing but victory:
The last hat is a chenille and is
made in many colors. It is appar-
ently knitted or crocheted—a new kind
of hat—an American product which
has already sailed over seas to make
a conquest of Europe. It keeps its
shape without a supporting frame of
any kind, and is very soft and very
rich looking. This particular model
has a scarf of velvet about it em-
brodered at the front with gay little
flowers of chenille. We can imagine
them blooming in any quarter of the
globe and bringing a smile to the eyes
that behold them.

Julia Bonnelly

"Sultane" Dresses.

"Sultane" dresses of georgette of
different colors are made to wear with
one slip on, for instance, a yellow slip
which has dark blue georgette for
morning, light blue for afternoon, low
yellow, sleeveless and elaborately
beaded for evening, and yellow, with
high neck, and long sleeves, finished
with batik effect at hem, in octagon
figures, irregularly shaded in yellows
and browns.

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